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# American Art News

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## A CURIOUS REQUEST

"Among recent news items was one to the effect that the Independent Society of Artists had applied to Dr. Robinson for the use of the Metropolitan Museum for their annual exhibition. Dr. Robinson said that it would be quite impossible to entertain the proposition, but assured the delegation of his sympathy with the objects of the society. It is rather amazing that no storm has followed, neither from those who would consider any such proposition on the part of the Independents as a piece of unmixed impudence, nor from those who believe that there are no standards and that the old masters should be shelved in order to hang the Independents.

"Much as we dislike to say anything unpleasant to our Independent friends, there are standards in art. The approval of centuries does set a stamp of permanent value upon certain works. Never has any age been more eclectic in adopting standards in art than our own. \* \* \* That the Metropolitan should take down any work upon which the centuries have placed the stamp of approval to hang in its place paintings by unknown modernists seems to us quite absurd.

"But there are rooms at the Metropolitan devoted to art of our own time; art which has only passed the judgment of our contemporaries. That the men of any epoch are fallible in the value they place on contemporary art has been abundantly proved again and again. The great artists starved and a host of minor painters had all the orders they could fill. So that it is no heresy to suggest that any works painted during the last fifty years might, with advantage, be taken down in order to house the Independent Show. For certain it is that among the Independents there are painters who in the years to come will be acclaimed as the great ones of our time. And equally certain is it that many of the artists who have had official honors showered upon them will lose their exalted positions. Doubtless when Dr. Robinson expressed his sympathy with the objects of the Independents he had some such thought in mind.—N. Y. "Sun."

## FRENCH ART IN LONDON

"London, says Mr. Downes in the Boston Transcript, is soon to be provided with a museum of modern foreign art, in which the French school will hold the largest place. The plan has been long contemplated. Mr. MacColl, who organized the Tate Gallery, and who is now the curator of the Wallace collection, had opened the debate with the trustees of the National Gallery in 1915. He had emphasized the desirability of establishing in London a museum devoted to modern foreign art, and especially to French art.

"But it was war-time, and the plan, though duly taken under consideration by the trustees, had but a slight chance of being brought to a head, until Mr. MacColl, a little later, found that Mr. Joseph Duveen, the art dealer, proposed, in case the project was found to be too expensive, to offer the necessary funds for its execution. In short, this generous offer has now been accepted, and the plans are all drawn up. They call for the construction of an annex to the Tate Gallery, and the first nucleus of the new collection will be composed of the magnificent groups of works of art that Sir Hugh Lane and Mr. Salting bequeathed to the English nation, reinforced by the few modern French paintings in the National Gallery.

"The collection that Sir Hugh Lane bequeathed to the National Gallery of London is composed of 39 pictures, almost all French. It embraces a remarkable representation of the French school of the XIX century. There are fine works by Ingres, Puvion de Chavannes, Corot, Daubigny, Diaz, Courbet, Fantin-Latour, Bonvin, Manet, Renoir, Pissarro, Monet, Berthe Morizot, Boudin and Degas.

## CHICAGO SCULPTOR'S WORK

Gilbert P. Riswold, the Swedish-American sculptor of Chicago, has completed his model of Anna Fitzu, in her "riding costume" as Lady Godiva, in "Isabeau." The statue is to be a life size bronze and will be a feature of the exhibition he intends to hold in N. Y.

Mr. Riswold is a South Dakota product and has gained all his education in art in Chicago, but has been extremely successful in recent competitions. The Illinois State Art Commission awarded him a cash prize of \$25,000 for his statue of Stephen A. Douglas. He has also been awarded first prize in competition for a \$200,000 monument to be erected this summer by the people of the Mormon Church at Salt Lake City.

## BUYER OF MANSFIELD COLL'N

Contrary to the general belief in art circles, it now transpires that Mr. Howard Mansfield's collection of Whistler etchings and lithographs, recently sold by a local Fifth Ave. print shop for half a million dollars to an unknown collector, was purchased by Mr. Harris Widdemare of Naugatuck, Conn. The price Mr. Widdemare paid for the famous collection of 420 etchings made from 370 plates and 162 lithograph impressions of 158 subjects is believed to have been between \$300,000 and \$350,000.

## ARTS FEDERATION CONVENTION

The tenth annual Convention of the American Federation of Arts will be held this year in New York, May 15-17 next, inclusive. The Convention's sessions will be held in the Lecture Hall of the Metropolitan Museum, and the opening reception on the evening of May 14 will be given in the Morgan Memorial Hall of the Museum.

## GOOD PICTURE PRICES IN LONDON

A special cable to the Phila. "Public Ledger" says: Some big prices paid for pictures at auction at Christie's, Feb. 21 last, were as follows: Turner's "Palace of Linlithgow," an oil, 36 by 46 in., \$38,800; Turner's "Bonneville, Savoy, with Mont Blanc," \$18,900; Reynolds's "Portrait of Himself as a Doctor of Laws," \$29,400; Gainsborough's "Coast Scene," \$33,600.

A little farm scene by Paul Potter, dated 1647, brought \$12,850, and Sir J. Watson Gordon's "Portrait of Sir Walter Scott," painted in 1830, brought \$22,000.

## ARCHITECTS TO DINE CRITIC

On Thursday eve. next the Architectural League of N. Y. will give a dinner to Seymour de Ricci of the French High Commission now in the U. S., in the Fine Arts Building. The subject for discussion is "Art in the French Homes of the XVIII Century."



A RECENTLY DISCOVERED INNESS

(Medfield Period)

In Exhibition of "Thirty American Artists" at Macbeth Gallery.

## OLD AUCTION HOUSE TO MOVE

The removal of the Silo galleries to 40 E. 45 St., at the southwest corner of Vanderbilt Ave., will take place about March 15. This year marks the fortieth anniversary of Mr. Silo's entering the art auction business in N. Y. City, his first gallery having been in the old Evening Post Building at 55 Liberty St. It was opened in 1879. From there he moved to the old Post Office Building at Liberty and Nassau Sts. His next establishment was at 55 Cedar St. In 1888 he moved to 43 Liberty St., where he remained for ten years, opening in 1898 the gallery at 366 Fifth Ave., a two-story brick building, the upper floor of which was occupied by Samuel P. Avery, the art dealer and his successor, the late Theodore Noe. With the uptown movement in business Mr. Silo moved to his present address corner of 45 St. eleven years ago.

Robert Vonnoh painted at Lyme, Conn., until late December, when he returned to N. Y. with a number of fine landscapes. He has taken a studio at 154 E. 23 St. for the remainder of the winter.

## ARRESTED FOR ART THEFT

A search of more than three years for men who stole a \$30,000 collection of antique jewelry from the Art Institute of Chicago led to the arrest in Boston on Monday of Joseph P. Newburger of that city, at the recruiting offices of the Shipping Board, where he had applied for enrolment. Newburger denied any knowledge of the theft. He said he had recently been discharged from the army.

The collection was known as the Ida E. S. Noyes Memorial. It was taken from the Chicago institution in December, 1915.

## MORE CONCERTS IN MUSEUM

At the Metropolitan Museum a second series of four orchestral concerts will be given on Saturday eves., Mar. 8, 15, 22 and 29, beginning at 8 o'clock. The first two are the gift of John D. Rockefeller, Jr., the third that of Michael Friedsam and the fourth an anonymous donor. David Mannes will conduct, as usual, and the orchestra will consist of 52 members of leading symphony orchestras of this city. The concerts will be free.

## SOUTH-TON MUSEUM BEQUEST

Through the will of a Mrs. Rook, the Parish Art Gallery and Museum at Southampton, L. I., founded, built and endowed by Mr. Samuel Parrish, aided by his brother Mr. James Parrish, the most unique and artistic of the smaller museums of the country, will receive some \$75,000. This is a most timely and appropriate bequest, and is good testimony to Mrs. Rook's appreciation of Mr. Parrish's fine and rare endeavor to give art taste and education to the citizens of one of the oldest towns in this country as well as a noted summer resort.

## CANADIAN WAR MEMORIALS

The War Memorials office in London not only invited Canada to send her painters overseas to interpret, from the Canadian viewpoint, what was being done by Canadians there, but also suggested that a pictorial record be made by Canadian artists at home of the aspects of the great conflict, thus making the story complete, as it otherwise could not be. Sir Edmund Walker was authorized to disburse money to this end, and the result was the placing in most competent hands of various phases of Canada's war activities.

To Arthur Lismer was intrusted the work of depicting the stirring port of Halifax, and the facts pertaining to mine sweeping, patrolling, conveying, etc.; to Miss Mabel May to record the work of men and women in munition factories; to Manly MacDonald woman's work on the land, and to Herbert Palmer to show something of the work of volunteer food-producers, such as the farm of the "Arts and Letters" Club at York Mills. The aviation training fields were assigned to Frank H. Johnston; shipbuilding, airplane building, and other branches of war industry to R. J. Gagen, Lawren Harris, and Miss Dorothy Stevens. Matters pertaining to the Expeditionary Force to Siberia were placed in the hands of C. W. Jeffreys. In sculpture Miss Frances Loring and Miss Florence Wyle are to model types of women munitions workers.

## FLAMENG TO SELL HIS ART

M. Francois Flameng intends to part with his small but very choice collection this spring. His hotel in the Rue Ampere is full of beautiful things, and is indeed a museum of carefully chosen mediaeval and Renaissance sculptures and exquisite specimens of French furniture, besides drawings and paintings. M. Flameng's sale announcement comes as a surprise. It will be remembered that this artist's signature is on some of the most attractive wall-paintings in the Opera-Comique, and also in the graver Sorbonne, where he shows the history of the Paris University through the centuries. This sudden outbreak of art sales amounts to a malady, and even M. Denys Cochin, deputy and Academician, has fallen a victim to it. He, too, intends to sell the score or so of fine canvases which have been his joy and also his pride hitherto.

As a barometer of prices it must be recorded that a picture of the Sevres Bridge by Lebourg, who in the early '80s visited America, was recently sold for \$810 having been valued at \$500, while two others by the same artist went for \$620 and \$580 respectively. One of Walter Gay's charming interiors was also sold for \$306, really a bargain price.

## SCHOFIELD TO PAINT AGAIN

Captain W. Elmer Schofield, R. F. A., is soon to return to America, having been demobilized from the British army early in February. In July, 1915, he enlisted in the British army in London, and, to quote his own words, "I have been in all the big ructions on the 3rd Army front; first the March advance of the Germans, then our counter attacks of July, right through to the armistice, always on the heels of the retreating (but always fighting) German army." Captain Schofield, after a four years' lapse, is returning to his work as a landscapist.

## "HE MIXED THOSE BABIES UP"

"In still another gallery the pictures of ballet girls by Leon Kroll are to be seen. Mr. Kroll is sometimes called the Degas of America, but this is most unfair to Mr. Kroll. It is not a compliment to an artist to call him an echo of another artist, and so in justice to Mr. Kroll it ought to be stated that his ballet girls are not at all like those of Degas."—Henry McBride in N. Y. "Sun."

[The pictures discussed were in reality painted by one Louis Kronberg.—Ed.]

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**Foreign  
American PAINTINGS****EXHIBITIONS NOW ON****"Expressionists" at Babcock Galleries**

After all "isms" and "isms" had apparently been exhausted, it was Mr. E. C. Babcock who invented the new name, "The Expressionists," for a group of individual painters now exhibiting at the Babcock galleries, 19 E. 49 St., through March 15. In the foreword to the catalog he explains the title. "Having acquired skill of hand as a matter of professional course, they used this skill as it should be used, not flauntingly, as so many Americans do, not as an end in itself, but as an aid to expression. Hence the title."

The men are all worthy of the name and a survey of the walls will convince the observer that it was personal expression that inspired them. Each artist expounds his theme in a different manner, and every tone and color in the scale have been brought into play, yet so well chosen is the group that complete harmony prevails. Walter Griffin's small, gem-like picture, "Valley of the Vaucluse, Petrarch's Castle," scintillates with life and has beauty of tone. Sidney Dickson's fast growing reputation is strengthened by the five examples he lends. "Maggie, the Octoroon," painted in his characteristic flat tones, with graceful lines of drapery is one of the best. Robert Brandegee shows his portrait of Cecilia Beaux, reviewed at the last Academy exhibition. Eugene Higgins' low-toned, sympathetic compositions are beautiful in color, and have strength and good modeling, and George Luks is represented by his "London Bus Driver," an old but welcome canvas. Good works by Maurice Prendergast, Howard C. Renwick, and Richard Kimbel complete the display.

Capt. Robert I. Aitken has been ordered to American Headquarters, France, to paint the portrait of General Pershing.

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of the MIDDLE AGES**

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TAPESTRIES  
FURNITURE  
PAINTINGS  
RARE FABRICS

**Frank De Haven at Ralston's**

Frank De Haven is showing 15 recent oils at the Ralston Galleries, No. 567 Fifth Ave., through March 15. The canvases, of varying sizes, some unusually large, notably the fine woodland interior, loaned by the National Arts Club, are, as usual with the artist's work, marked by free and generally broad handling, fine and rich color and good outdoor feeling. There is a tendency in some of the landscapes to a certain over-chromatic coloring, too reminiscent of Cropsey of the old Hudson River School—of which the artist should beware—but this is compensated for by the restraint of color in other examples, two in fact being notable for their tonal quality, namely, "The Nocturne" and "Lengthening Shadows."

There is a sense of joyousness and good sunlight and air in the works which are uneven in quality. Perhaps the best are "The Abandoned Mill," individual in arrangement, "After a Shower," strong and fine in color and sunlight, and showing the influence of George Inness very markedly, and "Willimantic River," with running water, recalling Thaulow.

On the whole, a most alluring display, of especial interest and delight to lovers of the American landscape.

**Pictures of Gardens and Flowers**

The sympathy and beauty of color displayed by Anna Winegar in her exhibition of flowers and garden pieces at the Braus Galleries are a good introduction to her work. She knows the psychology of flowers and expresses their character, and her happy choice of subjects, refined and joyous, is a tribute to her good taste. She has a way of placing stone vases, steps and garden figures that give her compositions an intimate, home-like aspect. The garden designs with their graceful trees throwing alluring shadows, the winding walks and stone gates, sometimes suggest the gardens of England, and again she introduces distant rolling hills, reminiscent of California. All, however, were painted in the vicinity of New York and New Jersey. "My Garden Path," "Japanese Crab Apple Trees," "The Spanish Garden," "A Riot of Color" and "Cherry Blossoms" are among the best.

**Composite Show at Ardsley Studios**

Hamilton Easter Field, in his old Columbia Heights mansion, The Ardsley Studios, Brooklyn, has a composite exhibit now on there. The entrance hall is adorned with Japanese prints and lithographs by Fantin-Latour, and the middle and west rooms with the latest work of Albert Gleizes, one of the recognized leaders of the modern movement in France, 12 paintings and 4 drawings in all, a strong contrast to the work of Fantin-Latour.

**Louis Mark's "Gethsemane"**

The "Gethsemane" of Louis Mark is hanging in the place of honor in the big gallery at 556 Fifth Ave.

The painting was simply "inspired" by the artist's conception of President Wilson, who is shown standing on the left of the picture facing the spectator, wearing a curious loose coat, with turned-back cuffs. In the background is a crucified figure.

The suggestion of the work would seem that there is some special relation between the President and the woes of humanity.

**War Paintings by Gauthier**

Some 30 canvases by Jean Gauthier are on view at the French Museum. They represent the artist's personal experiences at Verdun and the Marne, recorded with sobriety of color and a heavy brush. There are views of devastated villages, "Rheims" with its ruins; there are the tools and instruments of the war, etc.

The Powell Art Gallery has sold recently two pictures by Alice Judson, entitled: "The Wharf at Noank" and "Summer Afternoon."

**Elizabeth Laffon's "Batiks"**

An unusually varied collection of "batiks," by Elizabeth Laffon, is on view at 14 E. 50 St. The charming art of the Javanese, as interpreted by this young artist, who abandoned painting in order to devote herself entirely to this absorbing work, lends itself admirably to interior decoration, and the present display opens up vistas for application of "batiks" in a manner hitherto impossible.

Miss Laffon's designs are expressions of her own artistic individuality, and her color schemes reveal much imagination and fine sense for harmonious combinations.

Velvets, silks and cotton fabrics are the foundations for gorgeous riots of color, unconventional designs, or delicately blended tones and graceful patterns. The last mentioned qualities are delightfully exemplified in a beautiful canvas upon which the artist has lavished all her skill and obtained an effect of a fine decorative tapestry in almost pastel tones, a far cry from the simple processes of the originators of "batik" and a most attractive adaptation and development of the art.

**"War Housing" Exhibition at Arts Club**

The National Arts Club has installed, to remain until April 1, at the clubhouse, Gramercy Park, an important exhibition of war housing consisting of architects' drawings and designs, and which contains notable examples of housing done in connection with shipyards by the Emergency Fleet Corporation and of work done in England during the war.

Various buildings, erected at Bath, Me., Chester, Pa., Bristol, Pa., Camden, N. J., Gloucester, N. J., Newport News, Va., Wilmington, Del., Groton, Conn., Wyandotte, Mich., Portsmouth, N. H., and Port Jefferson, L. I., enter into the showing.

**Marines by Ritschel**

William T. Ritschel has a showing of marines painted on the Cala. coast at the Milch Galleries, 108 W. 57 St., through March 15. There is nothing especially new in the display, and his large canvases crowd the gallery that somehow appears entirely too small for their size. The "Place of Silence" is notably impressive, "The Golden Path" depicts a calm sea, bathed in a golden sunlight. The feature of "Windswept Capes, Cala.," is the remarkable manner in which the trees are painted.

**Paintings at the Bossert**

Miss Alice Judson and George Pearse Ennis are holding a joint exhibition of their recent oils at the Hotel Bossert, Brooklyn, until April 1, with 12 numbers by Mr. Ennis and 6 by Miss Judson.

The work of Mr. Ennis is characterized by high coloring used with skill, and his best examples are "Circus at St. Stephen Fair, N. B.," "Green Hill" and a marine.

Miss Judson's work has less dash and boldness, but she has good color management. Her best works are "Storm King," "Morning in Venice" and "The Garden."

**Oils by Caroline Green**

Mrs. Caroline Green, of the Brooklyn Art Guild, is showing 15 oils at her studio in the Ovington Building, Fulton Street, Brooklyn. The artist spent some time in Cal. and all of her canvases deal with Cal. landscapes and the flowers of that state.

The flower pieces are realistically painted and include the large variety of white magnolia indigenous in Cal. Iris, Cal. poppies, apple blossoms and many roses. The landscapes are, for the most part, working studies that deal with the Cal. country, its mountains, orchards and trees. There is a single figure amid garden surroundings.

Charlotte B. Coman is at 20 W. 75 St., where she has recently painted a number of landscapes, several of which have been sold this season.

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**National Arts Club**

Howard Russell Butler lectured before the National Arts Club Feb. 26 on "Painting the Solar Eclipse June 8, 1918, at Baker, Oregon." The lecture was illustrated by slides of the pictures painted on the spot in an incredibly few seconds of time, and Mr. Butler explained just how he managed by planning in advance and making each movement count to catch the colors and the shifting "depressions." Mr. Butler said that all the time of all the eclipses put together would not amount to one hour.

**Pen and Brush Club**

The Pen and Brush Club, since taking possession of its new quarters, next door to where it flourished for some years on E. 19 St., is making a record for its monthly Sunday aft. receptions. Not alone was it the first woman's club to entertain visiting Maharanees from India, but as their particular guest of honor on Sunday Mar. 2 last, Miss Helen Keller and her friend and lifelong teacher, Mrs. John Macy. The Club is holding a small working exhibition of Little Theatre models and costume designs to April 2 inclusive, open to the public.

William A. Coffin's poetical "December Night," shown at the Corcoran Gallery last year, has been purchased by the Metropolitan Museum at the artist's price. So impressed was Philip Wiley, the Washington poet, when he saw the picture that he wrote a series of verses in appreciation of the poetry it expressed.

At her studio, 24 Gramercy Park, Elizabeth Gowdy Baker has recently completed two portraits of the late James J. Hill for his two sons. One will eventually hang in a public building in Chicago and the other will adorn the beautiful home of Mr. James M. Hill on Long Island. She has also painted the portrait of Mr. George H. Pegram for the Engineers' Society of N. Y., and is now at work upon a portrait of Mrs. E. W. Nash to be placed in an Omaha hospital.

Clara Fairfield Perry (Mrs. Walter Scott Perry) will hold a "one-woman" exhibition of her paintings of Bermuda, Cala. and New England at the Vose Galleries, Boston, Mar. 17 to 29, inclusive.



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## SAN FRANCISCO

There is now on in the Palace of Fine Arts a representative exhibition of paintings by Cala. artists. The display is made up of invited works only and there is no jury. There are some 75 oils, watercolors, pastels, monotypes and a number of sculptures.

A portrait by Xavier I. Martinez is a compelling canvas, Whistlerian in character. (Martinez is a full-blooded Indian of Aztec descent). Clark Hobart has a notable portrait of George Eaton. Gertrude Partington Albright's "La Estrella" is a Spanish dancer full of vitality. A small canvas by Gottardo Piazzoni is also shown. Toby Rosenthal's collection of paintings is also exhibited. Rosenthal came to San Francisco in 1854 and his father, who was a tailor, proudly exhibited his early drawing in his shop. The artist went from here to Munich where he entered the atelier of Raupp and later of Piloty. So great was his progress that the authorship of his first canvas sent over here was questioned. He was then eighteen years ago. This exhibition serves two purposes, as a memorial to one of San Francisco's most successful artists who has won distinction here and abroad and to exhibit his work in contrast to the work of modern local artists.

Maurice Braun is showing his canvases in the Rabjohn Galleries, where Detley Samman exhibits also, while Katherine Gillespie exhibits her work in fireless pottery in her studio. Miss Gillespie exhibits vases, mosaics, tiles and also murals.

The artists, council of the San Francisco Institute of Art recently elected a number of committees to take charge of its various activities. A jury was appointed to hang pictures for the annual exhibition of the San Francisco Art Ass'n in the spring.

The Beaux Arts Country Club is the new organization, composed of good artists, writers, musicians and dramatists. It is located 22 miles south of the city in Monterey.

Maynard Dixon's watercolors are on view at Helgeusen's Galleries. They include vivid interpretations of Indian and cowboy life, landscape and figures in the dance. This artist has been for a long time illustrator for Sunset Magazine.

Percy Gray's triptych at the Schussler Gallery illustrates Mt. Tamalpais, with that mountain forming the center panel and the always picturesque encalypsus trees filling the side panels.

The first unit of the new Memorial Museum in Golden Gate Park was opened to the public by its donor, Mr. Michael H. de Young, on Washington's birthday. The new structure stands adjacent to the old building, now 25 years old, also a gift to the people of San Francisco by Mr. de Young. This unit is a section of the new museum designed by Louis Mullgardt, who was architect of the Mullgardt Tower at the Panama-Pacific Exposition. The style of the structure is Spanish-Gothic. It is of reinforced concrete of a delicate buff-pink in color and most appropriate in the colorful, animated setting of Golden Gate Park. Its walls are of hollow tile. A beautiful central tower will be a feature of the building when completed, on whose portals will be depicted the history and development of the West. This tower and the remainder of the museum will be future additions and judging by the popularity of the old museum and its increasing collections many think it will not be long before it will be necessary to complete it. On the walls of the new gallery is the finest collection of Chinese and Japanese curios ever exhibited west of N. Y.

In the Laurel Court of the Fairmont Hotel there is now on an unusually interesting exhibition of 3,000 examples of French art, the handiwork of invalid and interned soldiers, under the supervision of I. Nilsen Laurvik, director of the Palace of Fine Arts.



## MONIF

### PERSIAN ANTIQUE GALLERY

VIII to XII Century  
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Rhages and Sultanabad  
XIV to XVII Century  
Miniatures, etc.  
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## BUFFALO

Mary Prindeville, whose works are now on view in the Albright Art Gallery, was a pupil of Henry Golden Dearth, and was strongly influenced by that artist's later manner. Even in those pictures, evidencing Dearth's love for oriental art and which is obviously shared by his pupil, she escapes to a degree from the mere scrupulous portraiture of Persian dishes and bibelots. Her flowers have been studied in the garden as well as in the studio. Her picture of "Esther" a negro woman, shows still more of this research into nature. The plastic bronze form is carefully studied and shows those potentialities of motion and change without which no suggestion of life can be gained. Miss Prindeville has thirteen works on view, all of which have great charm both of color and composition.

The collection of photographs by H. Ravell, on view in the Gallery, is unique and valuable. They are technically known as gum prints and have all the painter's quality in their execution. They do not impress one as photographs but rather as work directly from the artist's brush. The photographs were made by H. Ravell, who is now in Santa Barbara. Many of the pictures were taken near Carmel, Cal., a sea-

## OMAHA (Neb.)

The Whitmore Galleries are showing some 30 oils by Robert F. Gilder, a local landscape artist and a brother of Richard Watson Gilder. He is successful in the painting of sunlight on snow or running water. Several of his pictures are in the local gallery and many in homes in Omaha and vicinity.

The Milton Darling Galleries have just closed a successful exhibition of pictures from N. Y., notably a sketch by George Inness and an early work of Childe Hassam's. The Inness and several other works were sold here.

An interesting display at the Hospe Gallery includes pictures by Frank Bicknell, Hobart Nichols, Roy Brown, Frederick J. Waugh, Cullen Yates, Church, William H. Howe, Ballard Williams, Charles Warren Eaton, William R. Leigh, John F. Carlson and other well-known artists.

The exhibition committee of the Fine Arts Society, with Mrs. Chas. C. George as chairman, has given an interesting collection of 25 American pictures to the schools. Leta Moore Meyer.



**GOLDEN SUNLIGHT**  
Gustave Wiegand.

Purchased by Mr. Otto Hansen.

shore of much variety, where the fantastic cypress trees with their twisted dramatic forms produce wonderful compositions against sea and sky. Gum printing is a method of sticking pigment to paper, the image given by a photographic negative and the lights and darks by the depth of printing. The materials used are paper, gum-arabic, or gelatin bichromate of potassium and pigment. The paper is covered with a solution of the three ingredients and when dry is exposed to the light in contact with a negative. It is then soaked in water until that part of the pigment not fastened to the paper by the action of light is washed away.

The Buffalo Society of Artists will hold its 25th annual exhibition during the last three weeks of March in the North gallery of the Albright Gallery. Invitations and blanks for exhibitors are now being issued. This date has been chosen because of the coming exhibition of industrial art to be held by the Guild of Allied Art jointly with all the other local art societies and several commercial organizations during April.

## MEMPHIS

There are some exceedingly interesting exhibitions now on at the Brooks Memorial Art Gallery in Overton Park. In gallery A is the much talked of exhibition of Henri Caro-Delvaile, consisting of 26 canvases, and portrait reliefs and medals by T. Spicer-Simson. The exhibit is by far the best all-around show Memphis has had. The artist is at his best in his "Offering" and "Black Grapes." The work of Spicer-Simson is equally as good. His small portrait of Baby Criley is especially good. In gallery B there is a group of small bronzes loaned by the Gorham Galleries of N. Y. Gallery C has the exhibition of industrial art sent by the Art Alliance. This is quite out of the ordinary, with well selected designs and plates, showing the process of printing, etc., and is especially instructive to school children, as very few are familiar with the value of commercial art. The Print Room has an unusually good group of etchings loaned by the Roullier Galleries, Chicago, representing Whistler, Brouet, D. Shaw MacLaughlan, Millet, Legros and others.

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## SANTA FE (NEW MEXICO)

The people of New Mexico propose to commemorate the sacrifice of her sons in the great war with a memorial to take the form of a structure, probably a Hall of Records, of Spanish architecture. It is proposed to link this memorial with the old palace at Santa Fe. One of the most brilliant affairs given in the capitol this year was the reception on Jan. 22 by the Women's Museum Board to the artists and writers of Santa Fe. Another reception and exhibit was given later in these rooms in honor of Mrs. C. E. Mason of Roswell, president of the New Mexico Federation of Women's Clubs. The exhibition on this occasion included the works of the many women painters of New Mexico. The exhibitors were Mrs. Gladys Mitchell of Dallas, Burt Phillips, J. H. Sharp, I. E. Couze, Cordelia Wilson, E. E. Cheetham, Louis Hughes, Louise Crow, Warren E. Rollins, Julius Rolshoven. Eva Springer's miniatures were here, also Henri's "Dieguito." In the San Juan alcove were hung the paintings of Sheldon Parsons, Gerald Cassidy, W. H. Holmes, and Carlos Viera completed the list of exhibitors in color. The Queres gallery contained prints and etchings by Gustave Baumann, Ruzicka, Pearson, Sandzen and Elizabeth Colwell. Among the other galleries were scattered canvases by Miss Klauber, George C. Stanson and Arthur Musgrave. Two landscapes by Sheldon Parsons were purchased by Hon. Frank Springer for the new museum galleries; the motifs are the pre-historic Pueblo ruins and regions near the Painted Desert.

The Santa Fe Print Shop was opened Feb. 1 last. The shop is a small gallery for the exhibition of etchings, wood blocks, pastels and lithographs from the Albert Roullier gallery in Chicago and the Print Rooms, Inc., in San Francisco as well as the work of local artists.

## NEW ORLEANS

A series of exhibits continuing till November is on at the Delgado Art Museum, New Orleans, under the auspices of the Art Association of New Orleans. The exhibit is composed of the work of modern American artists. A number of valuable and interesting paintings, landscapes, portraits and still-lives. Among the artists represented are C. C. Cooper, F. Irving Couze, C. C. Curran, John F. Folinsbee and C. P. Cruppe. Paintings by local artists will be shown.

City Park in its moods, affected by the passing hours and seasons, will be the theme of the third annual exhibition of the "Friends of Art" Association, opening March 16. It will be one of the works of C. W. Boyle, curator of the Delgado Art Museum.

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**ART AND BOOK SALE CATALOGS**—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

## THE BURLINGTON MAGAZINE

A wonderful Italianate-Greek icon is reproduced as the frontispiece of the February Burlington, and is ably described by More Adey in an exhaustive article, giving the text of the Akathist hymn it illustrates. Part VII of "Recent Acquisitions for Public Collections," by Arthur Waley, treats of the Stein collection in the British Museum. Part VIII is by A. D. Howell Smith, and contains interesting information on Eastern embroideries, besides an account of various acquisitions by the British Museum.

Roger Fry continues "Line as a Means of Expression in Modern Art," with accompanying illustrations by Modigliani, Gaudier-Brzeska, Edward Wolfe and Nina Hamnett. "The Eumorfopoulos Collection" is the subject of a paper by R. L. Hobson, dealing with Han pottery and accompanied by a fine plate. Mr. E. Alfred Noyes writes with authority on "Two Pieces of Canadian Ecclesiastical Silver," both reproduced on the illustrative plate accompanying the article.

Book reviews, by Arthur E. Henderson and Lionel Cust; "A Monthly Chronicle," signed Roger Fry, and some interesting correspondence occupy the closing pages of the number.

The Burlington Magazine may be obtained from the American agent, James B. Townsend, 15 E. 40th St., N. Y. City.

## ART TAX ANOMALIES

The session of Congress closed without the passage of the special resolution exempting from the new Revenue bill, among other so-called semi-luxuries, picture frames, so that the tax of 10% on all such frames of a value more than \$10 remains.

It is not generally understood in the art business world that tapestries, textiles, potteries and rugs and carpets are not subject to the 10% tax, together with works by living artists sold directly by themselves, and while these exemptions are to be welcomed, it is rather difficult to understand why all but the first should have been made, and especially why porcelains should be taxed and not potteries. However, it does not do to "look a gift horse in the mouth," and there should be no envious feelings on the part of picture, sculpture, and porcelain dealers toward their more fortunate brothers who handle potteries, tapestries, rugs and textiles.

Although a committee of two, Messrs. Henschel and Hungate of the new American Art Dealers' Association, have been in Washington, endeavoring, we understand, to obtain a ruling as to whether the art tax of 10% applies to dealings between dealers; this had not been decided upon as we go to press.

## AGAINST BAD WAR MEMORIALS

The American Federation of Arts, which, with the exception of its excellent travelling art exhibitions—an idea first put into practice by the AMERICAN ART NEWS some ten years ago—has been, since its formation, rather an academic organization, has recently taken up the subject of the war memorials which promise to soon dot the country. We have predicted that unless vigorous measures are taken at once to stem the tide of inartistic ideas and designs for such memorials, the country will be inflicted with numbers of the same ugly and inartistic monuments, etc., which came into being after the Civil War, and which still rear their horrific forms in thousands of American towns and villages—yes, even in many cities—to provoke the ribald comments of visitors and tourists, and to terrify the infant population.

A commendable idea of the Arts Federation is to prevent this threatened flood of bad art, and through the suggestion of ideas and designs for memorials to all persons or communities planning such, to effect worthy memorials of the great war.

We most heartily approve of and second the move of the Arts Federation, and pledge our hearty support to it in this laudable endeavor.

## Artists' Models Pose

Fifty N. Y. artists recently gave a ball at the Hotel des Artistes, the entertainment including a "A Dream of Fair Women," in which models for Howard Chandler Christy, Harrison Fisher, James Montgomery Flagg, Penrhyn Stanlaws, Neysa McMein, J. Knowles Hare and others, were posed. Another feature were hoops of paper upon which six artists drew sketches of leading actresses, each destroyed by the actress herself who stepped through the hoop. In a large tank, fed from the hotel's swimming pool, Madeline Gildersleeve appeared in a water fantasy, "The Fountain of Youth."

## FIFTY DOLLARS REWARD!

(Copyright 1919 by Charles Vezin)

Editor AMERICAN ART NEWS,

Dear Sir: One of these days I may write a book under the title "The Fresh Eye" and I shall first offer it in condensed form to the AMERICAN ART NEWS because I find that paper is read by its subscribers and not merely looked at.

"The Fresh Eye" will be largely about what art is not. And as the people who still have no name for what they persist in calling art have appropriated our name, I will supply them with one under the title "Geevee," so that I may not be forced each time to say whether I am speaking of art or of "Geevee." In other words, I am going to enrich "the bright lexicon" of art by coining a word, and to give it publicity offer \$50 in prizes as follows: First prize, \$20; second, \$15; third, \$10; fourth \$5 for answers to the following question: From what is "Geevee" derived when used as in "Geevee" school of art, "Geevee" art critic, "Geevee" impresario?

Just a hint: "Socony" stands for Standard Oil Co. of N. Y.; "Geevee" has an analogous derivation and is a contraction of two words, the name of a locality where "Geevee" "birds of a feather flock together." This does not reflect on the many respectable people, including self-respecting artists and art students, who have not yet been driven out. They must be the foremost to resent the profanation of that erstwhile delightful quarter. If any additional key is needed, I subjoin abridged versions of some of the chapters I expect to send you. The answer is easy—it is only a matter of promptness.

## The "Geevee" School of Art

We have had the Classic, Florentine, Realistic, Dutch, Barbizon, Hudson River, Pre-Raphaelite, Post-Impressionist schools of art, and now we have the "Geevee" school in its full flower. Is this flower the nightshade, the upas tree or just the skunk cabbage?

The "Geevee" school of art teaches that all the old masters are "dead ones"; that "pattern" and "form" are the end of art; that a teapot may grip one more than the dawn or the human face; that a still-life "arrangement" of bananas may be more "emotional" than anything in nature; that all there is to art is sex; that one cannot be an artist and lead a decent life; that "living" means being rotten; that Oscar Wilde is greater than Shakespeare; that there was no artist until Cézanne; that to long to leave the world a little better for having lived and painted is evidence of self-righteousness; that to be unselfish is to be a hypocrite or a fool.

## The "Geevee" Art Critic

The "Geevee" artist ostensibly paints pictures. He really makes "emotional" charts. The "Geevee" art critic ostensibly conducts an art column. It really is a sex column. A half-dozen of these sex dopesters have formed the "Geevee" critic junta, which, with the club of ridicule, the cry of narrowness, and the plea for liberty, is bullying our museum authorities and our art dealers into exhibiting degeneracy and is trying to mould the trend of art by starting with the very young.

The "Geevee" art critic pats on the back the slacker who continued to make "patterns" and to have "emotions" (all but the emotion of patriotism) and is now trying to ridicule out of court the soul-cleansing effect of the fire of war's self-sacrifice. He is trying to change the doctrine "A king can do no wrong" into one still more absurd: "An artist can do no wrong." He preaches with laughable effrontery "the artist must not be interfered with" (nor the criminal, if he only has a studio). He respects nothing, not even himself. He would leer at the Virgin Mary, blow cigarette smoke in the face of Jove, chew gum at the judgment throne. He would tell Peter that his gate is academic, that heaven lacks "color," that hell is more "temperamental."

## The "Geevee" Art Patron

The "Geevee" art patron looks upon art as a spicy sport. He or she conducts salons des "dégénérés supérieurs" (but not too supérieurs), being careful to keep a strict dividing line between them and the regular social and family life, just as some sporting noblemen are familiar with pugilists, jockeys and chorus girls.

## The "Geevee" Art Impresario

The "Geevee" art impresario is also a critic. This "Geevee" Barnum imports tattooed men, "Aztecs," living skeletons, Siamese twins, ossified men, but never a Jenny Lind. He tours the country, assisted by intimidated museum managers, instilling "Geevee" notions into the minds of the immature (the immature in years and the incurably immature). He tours manifestations of degeneracy by the chief insulter of art, such as nudes with the hirsute frankness of the life class, with the accessories of Paris bonnets and powdered noses, of whom the impresario writes in the catalog: \* \* \* now roused by the sting

of desire, she flaunts from these canvases, sure of her power, supreme in her avid animalism."

And this is what the taxpayer is paying for to uplift the masses, and all who raise their voice in protest are met with avalanches of mocking "phrase" and high-sounding fatuous notifications about the threatening "eclipse" if such liberty were hampered. All of this read for the most part by adolescents of both sexes who have been taught that art is a power for good.

## "Geevee" for "Geevee's" Sake

In closing let me quote what the "great-master of the English language" says in favor of "art for art's sake": "What care I that the virtue of some sixteen-year old maiden was the price paid for Ingres' 'La Source'? That the model died of drink and disease in the hospital is nothing when compared with the essential that I should have 'La Source,' that exquisite dream of innocence, to think of till my soul is sick with delight of the painter's holy vision. Nay, more, the knowledge that the wrong was done—that millions of Israelites died in torments, that a girl, or a thousand girls, died in the hospital for this one virginal thing—is an added pleasure which I could not afford to spare. \* \* \* Oh for the silence of marble courts \* \* \* to see the gladiators pass \* \* \* to hold the thumb down, to see the blood flow, to fill the languid hours with the agonies of poisoned slaves! Oh, for excess, for crime! \* \* \* and in all sincerity I profess my readiness to decapitate all the Japanese in Japan and elsewhere to save from destruction one drawing by Hokee." (Why not make it Hokee Pokey?)

## How to Win the Prizes

The first reply received gets first prize, the next second prize and so on. Telegrams and special delivery letters will receive precedence if received before the regular mail. The telephone is barred. If several answers arrive in the same mail, they will be placed face down and drawn by lot. Allowance will be made for delay from out of town points. In order to simplify calculations the competition is confined to N. Y. City and suburbs, Philadelphia, New Hope, Woodstock and Lyme. Of course those who have advance notice like the employees and printers of the ART NEWS are hors concours. Replies should be addressed to Charles Vezin, 340 Broadway, New York, Mar. 3, 1919.

P. S.—I have taken out additional accident insurance and a pistol permit.

## CORRESPONDENCE

## The New Art Tax

Editor AMERICAN ART NEWS:

Dear Sir:

The tax on picture sales is a topic overshadowing all others in local art circles at present and it is admitted to be a blow to art and artists in this country. Why the most precarious and hazardous of all businesses should be handicapped in this way it is difficult to imagine, especially as artists have rallied to every call for assistance from the government and done their full share in helping to win the war. A tax on art is like a tax on books, a handicap to education and culture. Even granting that pictures are a luxury, the man whose money is spent for them does more for the progress of enlightenment and toward helping on the advancement of the culture of his day than can be accomplished through the encouragement of trade in other luxuries. There is a question, however, as to whether art is a luxury any more than books or soap. Who would propose a tax on music or on contributions to the support of churches? In another way this tax is most unfortunate, as it exposes the U. S. to the ridicule of the world as a nation with backwoods standards of culture, prevailing even to our law-makers who should be men of wider vision than the common herd.

In this connection one recalls a little symposium on art written by Dalzell Harry Hatfield of the Thurber studios, which seems more than ever to apply now: "Americans never needed the influence of art, nor art the support of Americans, so much as at present," he says. "The sanest, soundest distraction from the distresses of the war lies in the indulgence in artistic pleasures; we cannot have too much of the things of art about us now. And on the other hand, the American artist needs your encouragement and substantial appreciation. After a century of effort we are really coming to what is a school of representative American art. And to have this flourishing school die out, or even suffer seriously from neglect, will be a tragedy as great as any that this war has brought. Though kingdoms fall and peoples die, we must remember that 'art alone endures'; it was never more enduring than it is today."

Chicago, Mar. 6, 1919.

Marion Dyer.



## LONDON LETTER

London, Feb. 21, 1919.

The question as to the amount to be paid by one valuer to another for assistance in valuing the art works in the late Mr. Pierpont Morgan's residences in Watford and at Grosvenor Square was the subject of an action recently brought against Mr. Rudd of Southampton by Mr. Thomas Cubitt of London. The former was originally commissioned to make the valuation, but, finding it a matter likely to involve a considerable amount of time, not only on account of its magnitude, but because of the difficulties engendered by there being no record as to the prices paid by the collector, engaged Cubitt's help, promising him at the same time a reasonable proportion of his own fee. This, he stated, although not yet definitely fixed, was likely to be large, and Mr. Cubitt took it for granted that he would be paid on the usual percentage basis, an arrangement which would have resulted for him in a considerable sum, seeing that the contents of the two houses were valued eventually at a total sum of £424,000. It was, however, stated for the defendant that £800 was the amount which he was paid for the entire work and that the £250 which he had paid over to the plaintiff was a fair proportion. As, however, the railway strikes prevented the defendant from appearing in court, it was found necessary to adjourn the hearing indefinitely. The valuation was made for the purposes of fire insurance. In discussing the quality of the pictures involved, a fine tribute was paid to the deceased collector in the capacity of buyer. He was said to "have been perfectly advised in buying his pictures" and "to have good value in his pictures."

## The Bailie-Grohman Sporting Prints

It is typical of the collector who "is born, not made" that although Mr. Bailie-Grohman, the owner of the collection of over 4,000 sporting drawings, engravings and prints to be sent over to the Library of Congress at Washington that, although by dispersing them separately at Christie's he might have obtained a considerably higher price, he preferred that this outcome of a lifetime's research and study should remain intact, even although in this way he should financially be the loser. It is interesting to learn that during the war an agent was sent by the Crown Prince to negotiate for the purchase of the collection. German educationalists would, of course, be fully alive to the instructive value of a collection which gives, as this does, so intimate an insight into the social life of Europe from the XV to the XVII century.

## Recent Salesroom Prices

Some interesting prices have been realized at Christie's at various sales of late. Among them that of 88 gns. paid by Mr. Andrade for a Whieldon Toby filpot jug 10 inches high, that of 4,000 gns. paid by Mr. Frank Partridge for five Soho panels signed by M. Mazarind (end of XVII century), and a Heppelwhite cabinet bought by the same purchaser for 1,000 gns. I am told that there is still an extraordinary demand for really fine things, both in regard to pictures and furniture, and that the pathos lies in the inability of the dealers to secure enough of this material. If only they are able to find it, they have no difficulty in "placing" it, but the difficulty is in discovering its whereabouts in the first instance. It is, to say the least of it, distressing to have eager clients, but to lack the wherewithal to conclude a deal.

## A Lusitania Memorial

The bronze monument, 15 feet high, made by the French sculptor Dubois, in commemoration of the sinking of the Lusitania, is to be anchored to an enormous float off the Irish coast—that is to say, provided that the plan is found to be practical. Many navigators believe that it will not prove so.

The bequest of the late Alexander Baird-Carter, the art dealer of Jermyn Street, to the London Museum, and which I already mentioned in my letter of last week, consists in all of about 100 specimens and of these about 30 will come into the sale. Since he first began his quest, he has issued from time to time a number of very detailed catalogs of those in his possession, so that their character is already familiar to "experts." His collection, so far as this country is concerned, has no rival. It contains the pick of the Ashburnham Collection, a part of which was purchased by Mr. Thompson and perhaps its greatest gem is the 11th Century Byzantine "Evangelistarium Graece." An especially rare Ms. is the "Psalter and Hours of Isabelle de France," a XIII Century work, once in the possession of John Ruskin. Mr. Thompson has from time to time shown great generosity in bestowing on national collections, both in this country and abroad, Mss. which have formed part of others already owned by these institutions, thus completing for them a hitherto incomplete possession.

L. G-S.

## PHILADELPHIA

That "Stormy Petrel of Art," Pennell, took a hot-shot at the so-called "funny page" of the Sunday newspapers upon the conclusion of a talk before the members of the Philobiblon Club upon "English Book Illustration of the Sixties" on Feb. 27. Extremely interesting were the views of the engravings made by the mid-Victorian artists, but not more so than the lecturer's own comment upon them delivered in his usual picturesque language before an audience composed entirely of men prominent in professional life bidden to enjoy the hospitality of the club by the secretary, Mr. John Ashhurst.

One does not often see in these days examples of paintings of animals, the patient study required for success in this branch of art being apparently not a part of the program of the present day artist except perhaps in the case of the sculptors who do give considerable attention to that kind of subject. For this reason great interest attaches to an exhibition of paintings and drawings by Paula Erggelet on view at the McClees Galleries to March 15, in which there are to be seen a number of works of real distinction, including a pair of finely modelled horses "Hauling the Log," a group of workmen and horses typifying "Labor," another entitled "The Bridge" and "Grazing Cattle," reflecting much of the Rosa Bonheur manner or that of the Dutch artist Maris.

Robert Henri will give an informal after-dinner address at the next meeting of the Sketch Club on March 8, and there will be an exhibition of his pastels in the club gallery to March 29. Eugene Castello.

## BOSTON

Paintings by Alexis Jean Fournier, illustrating the "Haunts and Homes of the Men of 1830," are on view at the Vose Gallery for two weeks. These were fully reviewed in the ART NEWS when at the Babcock Galleries, N. Y., last month.

Sculpture by Miss Bashka Paeff is exhibited for a fortnight at the Guild of Boston Artists. Outstanding works include the head of a laughing boy, the portrait of Julius Rosenwald, Jr., and a tender little pair of nude babies at play. There is imagination and ambition in the large plaque, "Wagner's Vision of the Ring of the Niebelung," but one does not feel sure that intense note that the subject connotes has quite been struck. An interesting attempt to master the difficulties of a full-front portrait in bas-relief is made in the study of Mr. Justice Oliver Wendell Holmes.

Frank W. Bayley is to deliver his illustrated lecture on Copley before the Professional Women's Club of Boston at the Copley-Plaza Hotel, Mar. 11.

Charles Hopkinson gave a talk before the Copley Society, on the evening of Mar. 1, on "Under-Painting and Glazing," illustrating his remarks by works upon the canvas.

E. C. Sherburne.

## CHICAGO

Word has come that Robert W. Grafton has been awarded the Dudley Foulke prize of the art association of Richmond, Indiana. This is the largest prize awarded in the Hoosier state, of which Richmond is the art capitol, so to speak. His prize winning picture is of the New Orleans series, a study of St. Louis Cathedral. Mr. Grafton will exhibit at Thurber's later in the Spring, appearing once in a portrait show and again in an exhibition of his New Orleans studies of government wharfs and shipyards.

At the Cliff Dwellers' Club there is a thumb-box exhibit which, although seen by members only, is nevertheless an important show, more especially when one considers what the membership of this organization is and that any display here is like an actor's play, a thing for technical consideration. Some sales have been made, which shows that artists can and do appreciate each other's works.

The Taos Colony show at Carson Pirie Scott's opens as I write, and a review must therefore wait until your next issue.

Edgar S. Cameron has a fine New Mexico moonlight in the Chicago Show, a thing on which he has worked skillfully and successfully for vibration. Among the landscapes in this exhibition are two by William Clusmann which mark a great advance in his methods. He is to be congratulated on this new phase of his art, and it goes to show that an artist with an open mind never need settle into a rut and that his greatest achievements may come in the middle of his career.

## BALTIMORE

A notable memorial exhibition recently held at the Peabody was that of works by the late Joseph Lewis Weyrich, a local painter of decided promise, who died at Camp Meade during the influenza epidemic last fall. The exhibition was a comprehensive one and attracted considerable attention. Mr. Weyrich was decidedly individualistic and his work was particularly impressive from a decorative standpoint.

The collection of prize-winning posters of the National War-Savings Stamp Competition is now exhibited at the Maryland Institute, where there is also a special display of the craft work done by the first class in Educational Therapy conducted by the Institute in conjunction with the Johns Hopkins University and the Sheppard and Enoch Pratt Hospital. Much interest is shown in this course, the object of which is to train teachers for the task of fitting invalid and disabled soldiers with the means of making their own living.

No successor to the late C. Y. Turner, who was director of the Maryland Institute at the time of his recent death, will be selected during the present school term. Miss Edith Hoyt Stewart, who had been Mr. Turner's assistant for several years, is now acting director.

## PARIS LETTER

Paris, Feb. 21, 1919.

The sale of Baron Denys Cochin's pictures, already announced in the AMERICAN ART NEWS as booked at the Galerie Georges Petit for March 26, is to be the art event of the season. I have been fortunate enough to see the proof sheets of the catalog and can therefore give some details of the works to be offered at auction by M. Lair-Dubreuil, assisted by the "experts" MM. Bernheim Jeune, Durand-Ruel and Vollard. There are only twenty canvases, all told, but each one is a chef d'oeuvre, and probably every collector in the world will be represented at the sale. The four Manets alone would attract crowds of connoisseurs, and sensational figures are expected. Then there are two canvases by Puvis de Chavannes, and not often does that artist's signature appear in a sale catalog. These two works are the studies for the artist's great mural paintings on the staircase of the Marseilles Museum. Add to these two "clous," six Corots of great beauty, Courbet's "Choristers," one fine Degas, four Delacroix and a Goya and one gets a sensational list of great pictures by front-rank artists.

The late Octave Mirbeau's collection is to be sold through Durand-Ruel at his own pleasant gallery Feb. 24, where he is at this moment showing three very desirable and reposable works by Claude Monet. The author of "Les Affaires sont les Affaires" showed his own business sense in his picture purchases and was indeed one of the first converts to the Impressionist school. His collection includes works by all the leaders of that movement and includes also his own bust by Rodin. Cézanne and Gauguin, Monet and Berthe Morisot, Van Gogh, Renoir and Pissarro are all represented, as are also some older men like Daumier, Jongkind and Constantin Guys.

Present high prices are undoubtedly responsible for many of these art sales, such as that of Baron Denys Cochin or of M. F. Flameng, who are turning their art treasures into hard cash. Some fifteen great collectors who have disappeared in the course of four years of war have made munificent bequests to the State, with the result that the national collections have been greatly enriched in the dark days when their possessions were stored away in the South, and their doors and windows sand-bagged against shot or shell. All the gifts and bequests have been put on exhibition at the Louvre this week, in the otherwise empty Lacaze Room, and they make a veritable museum in themselves. They cover many centuries, running from ancient Persian art to a picture by Renoir in the artist's earlier manner—its presence here being a direct infringement of the Louvre rule which excludes all works by contemporary artists. Not for ten years after his death ought Renoir by rights to figure here, but the work is so fine that it amply justifies the breaking of a rule. In a first fleeting glimpse of the works here shown, my eye was caught by one little wooden angel by some anonymous sculptor of that simple XIII century that attached little value to a signature and did not seek to make capital of works of art. But as it belongs to the Champagne school, it is not even impossible that this exquisite smiling thing was by the same hand as the "Sourire de Reims," the figure on the façade of Rheims cathedral, destroyed by a stupid German shell. At all events, the irresistible grace and charm of this little creature must be seen to be understood. It is part of the bequest of the late M. Jeunette, the rest of whose famous collection is to be sold this spring.

Messrs. Chaine and Simonson, with Maître Baudouin, recently sold an interesting and eclectic collection of art works. The honor piece of the occasion was a luminous panel by Ziem, but there was also a charming bronze by Carpeaux. This "Child with a Horn" had a marble by Rodin to keep him in countenance among the paintings, which included a canvas by that very poetic and delightful painter Carrere, whose work seldom figures in a sale, and Fantin-Latour. Then there was the signature of Rosa Bonheur to take one back some years, also Meissonnier, and among contemporaries or those who have only recently disappeared from the art world in France were men like Vellon-Valletten, and the veteran Claude Monet.

## The La Tour Pastels

There will be a Quentin de la Tour for M. Lair-Dubreuil to handle in the Bousso-Valadon sales March 3, and also a Largilliers, two names to conjure with at any time, and today, as regards the former, after all the vicissitudes to which the works of the great pastellist have been exposed, the interest has increased a thousand fold. There is, moreover, at the moment an amiable controversy going on between the Department of Fine Arts and curators of museums on the subject of this artist. The Department has proposed to bring the La Tour collection up to Paris, and later to send it on to Lyons for exhibition during the time it will take to get its own particular setting in St. Quentin A. I.

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